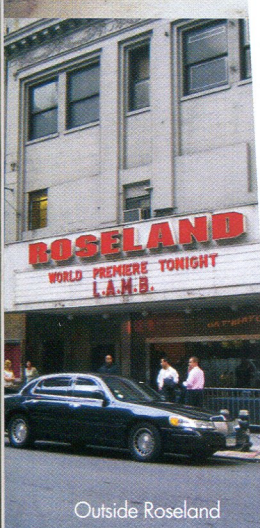
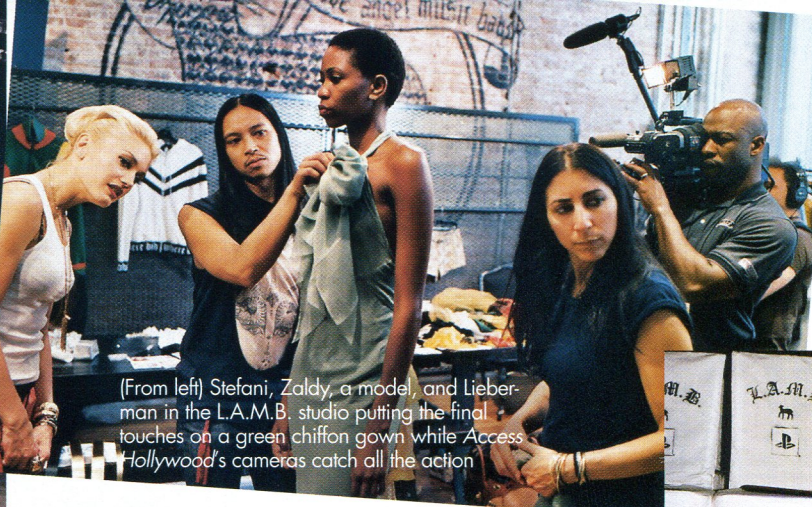


The famed music hall Roseland was transformed into a 504-seat car lot-theme runway space.

This shit is Bananas!
 You own it so work it!
 You are super cool chola babe with **ATTITUDE!**
 Stare the audience up & down **TOUGH** but **FLIRTY**
 You are a combination of **ICE & SPIEE!**
 Remember you are **Sultry** **sexy** yet **street smart**
 — You are part of **the crew!**
 A poster backstage



Outside Roseland



(From left) Stefani, Zaldy, a model, and Lieberman in the L.A.M.B. studio putting the final touches on a green chiffon gown while Access Hollywood's cameras catch all the action

No Doubt

With her recent runway show, Gwen Stefani sets out to prove she's not just another celebrity turned designer

It's two minutes before the debut runway show of Gwen Stefani's two-year-old L.A.M.B. line is slated to begin, and it's chaos backstage. Naomi Campbell's makeup isn't finished, the models' talonlike nails keep falling off, and the noise of the crowd outside—eagerly anticipating the latest celebrity-designer extravaganza—is growing louder. A poster directing the models' runway attitude sums it up: THIS SHIT IS BANANAS!—a lyric from Stefani's "Hollaback Girl"—YOU OWN IT SO WORK IT... YOU'RE PART OF GWEN'S GANG! Stefani, dad in a L.A.M.B. tank, track pants, and Louboutins, remains calm in the frenzy. After delivering a few quips to swarming reporters and checking in with the rest of L.A.M.B.'s creative team—New York-based designer Zaldy and Hollywood stylist Andrea Lieberman—Stefani quietly takes her place in front of two live-feed monitors backstage. But underneath the consummate performer's exterior is a designer with nerves. "I've only been to one runway show. I don't know what the fashion world wants," she admits. "I only know what I like." It helps that Stefani—whose spunky, hi-lo look has long stood out—has always had a clear idea of what that is. Most of her eclectic inspirations—*Great Gatsby*-esque glamour, Rastafarian knits, and SoCal girl gangs—have remained the same since she was growing up in Anaheim, California. And thanks to her 19-year-long Grammy-winning career, Stefani knows it's not all about a quick rise to the top. "I don't care about having a hit. I want to be doing this forever," she says. "I know I can't spell or do choreography, but if I keep going at this, I could be good at it." And judging by her spring line of flattering silk halterdresses and versatile knits, we'd say she's well on her way. Here, a behind-the-scenes look at how Stefani's show went off—almost without a hitch.—SUSAN CERNEK



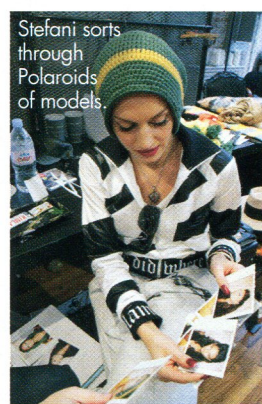
Front row at the L.A.M.B. show

Five days to go



Stefani greets de Betak.

Stefani meets with producer Alex de Betak—the mastermind behind Christian Dior and Viktor & Rolf's spectacles—to cast models. Over takeout they consider more than 45 girls. After one exits, Stefani slips her card into the "Yes" pile and starts singing "She's got the look," the chorus from Roxette's '80s hit "The Look."



Stefani sorts through Polaroids of models.



Accessories—including the latest L.A.M.B. sneakers—in the studio

At the studio

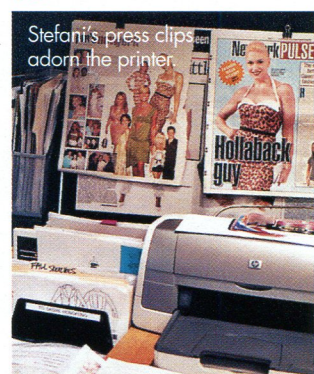
Although Stefani lives in L.A. when she's not on tour, her stylish presence is everywhere in L.A.M.B.'s SoHo studio, even on the office printer.



Stefani shares tips on how to handle too-big shoes with model Lily Cole. "Stuff tissues in the toe and put your weight on your heel," Stefani says.

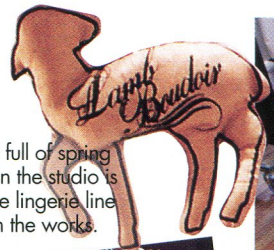


Stefani with her mom, who wears a L.A.M.B. for LeSportsac bag



Stefani's press clips adorn the printer.

Two days left



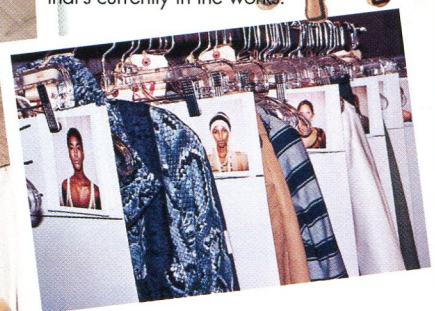
While racks are full of spring looks, a sashet in the studio is a reminder of the lingerie line that's currently in the works.



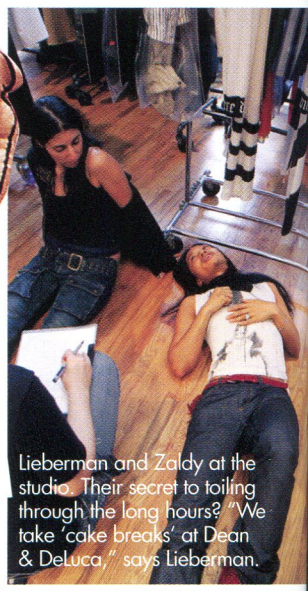
Stefani fingers the wedding dress "train"



Zaldy fits a black silk chiffon dress on model Caroline Winberg.



While she helped hand-glue hundreds of Swarovski crystals onto the train of the wedding dress, Stefani says, "I never studied fashion—my mom helped teach me how to sew. The first dress I ever made was a pleated jumper like Julie Andrews' in *The Sound of Music*. I still have that dress in my closet at home."



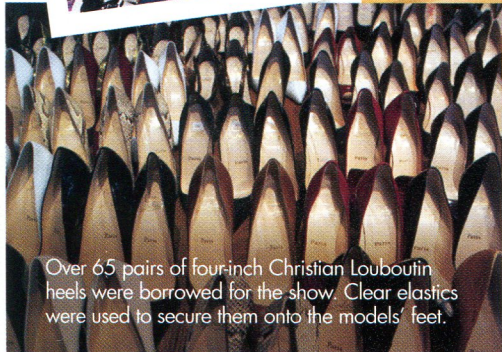
Lieberman and Zaldy at the studio. Their secret to toiling through the long hours? "We take 'cake breaks' at Dean & DeLuca," says Lieberman.



Zaldy taste-tests between fittings.

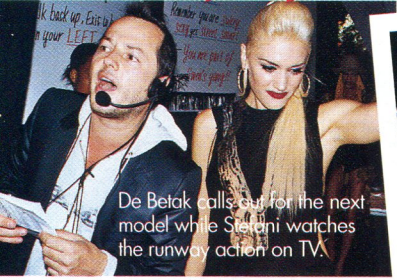


Stefani glues Swarovski crystals.



Over 65 pairs of four-inch Christian Louboutin heels were borrowed for the show. Clear elastics were used to secure them onto the models' feet.

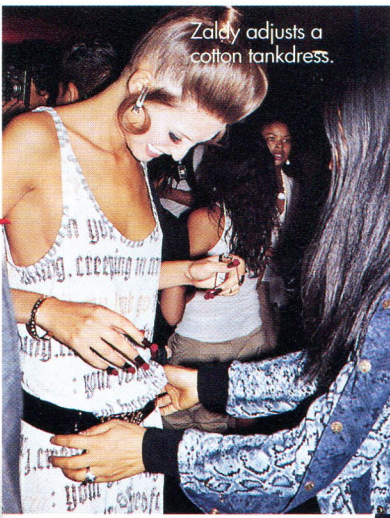
The final hour



De Betak calls out for the next model while Stefani watches the runway action on TV.



"For this season, Gwen said she was thinking of wisteria and garden parties. From that moment on, I knew what I was going to design," Zaldy says.



Zaldy adjusts a cotton tankdress.

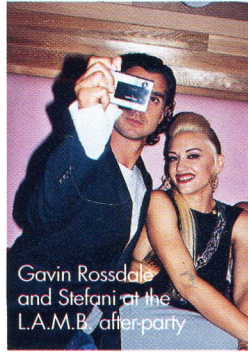


"I would so wear that!" exclaims Stefani two days before the show of the last-minute styling of blanketlike scarves over coats and dresses.



Campbell

Despite a twisted ankle, Campbell walked the runway—in four-inch heels, no less. After her turn, she jumped over a railing backstage and rushed to Fashion for Relief—her charity runway show—which immediately followed L.A.M.B.'s debut. Stefani later stopped by Campbell's event, then hit the hotel QT with her design team, friends, and family.



Gavin Rossdale and Stefani at the L.A.M.B. after-party



A model sports a Stefani-approved hairstyle.

"I felt really strongly about the show's hair and makeup," Stefani says. "If anyone tries to convince me to do anything too pretty, I'm going to have to bring out my dark side."